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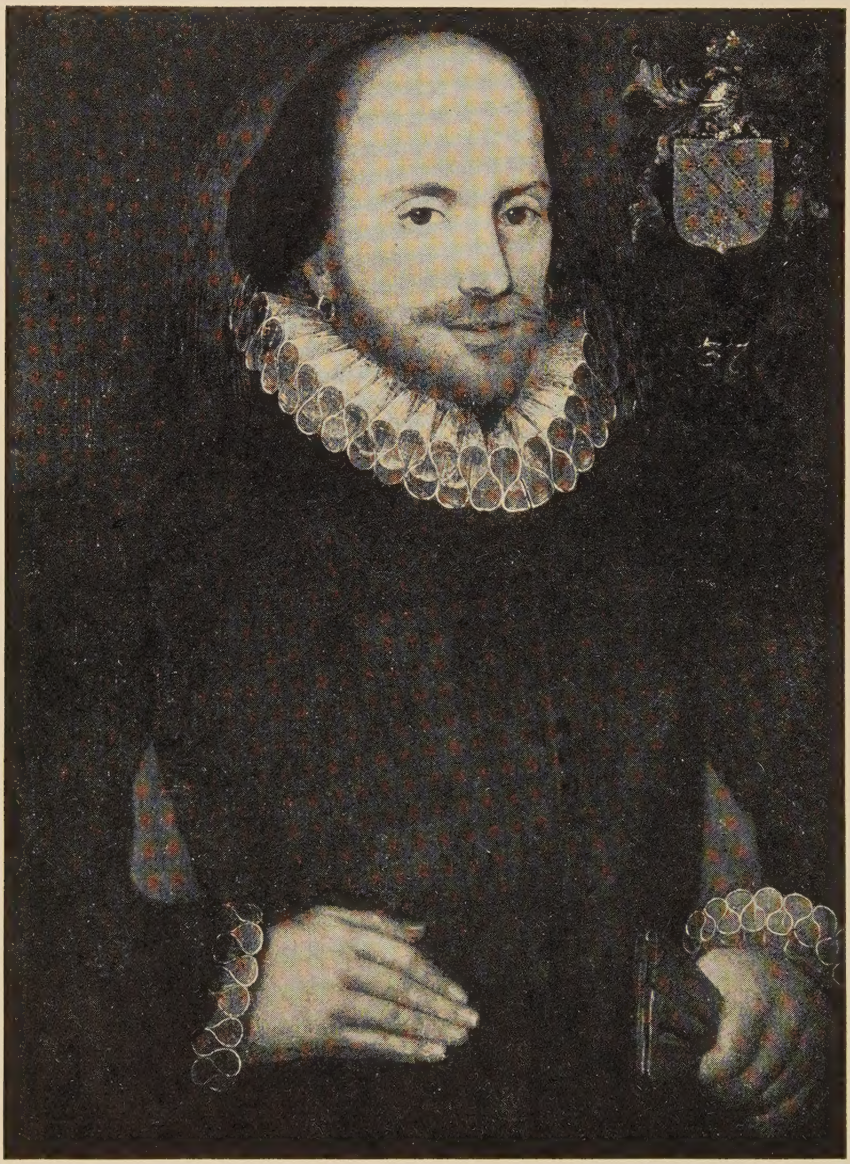

THE BURDETT - COUTTS PORTRAIT OF SHAKESPEARE

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P. 3. Under abbreviation "CUP" substitute "Cambridge" for "Oxford."

P. 5. To the list of abbreviations add "Sna" for "Shakespeariana" (Phila.).

Item 4337. Insert "6453" after "See."

Below item 4352 add numbers 5225, 5226, 5233, 5262.

Below item 4372 add number "4962."

In item 4559 correct "Jah" to "Jha."

In item 4619 correct "orf" to "of."

In item 4666 insert a comma after "196."

Below item 4818 add number "5656."

In item 4823 alter "6444" to "6453."

In item 4945 alter *D* to *S.*

Below item 5063 add number "5731."

Below item 5169 add number "5200."

In item 5173 correct "BURROUGS" to "BURROUGHS."

In item 5493 correct "DAABER" to DRABER."

In item 5565 correct "Deur" to "Deux."

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The Willis Vickery Sale

By ROBERT M. SMITH

DURING the first three days of March, 1933, the rare books from the extensive library of the late Judge Willis Vickery, an honored member of our association, were put up by his executives for auction at the American Art Association, Anderson Galleries, Inc.

This collection of over eight hundred lots embraced an extensive Shakespeare library formed during the days when Judge Vickery with Appleton Morgan and their associates were preparing The Bankside Shakespeare. There were many rare titles of other favorites: Chaucer, Blake, Arnold, Fitzgerald, Morris, Rossetti, Moore, Wilde; and many fine presses: Rowfant, Dove, Cobden-Sanderson, Kelmscott, etc. Among numerous Blake titles was the very rare *Songs of Innocence* [London] 1789-94 [circa 1825], which brought from Dr. Rosenbach the final bid of $6,000, the highest price reached in the sale. Other fine items included the first complete edition of Chaucer, 1532, purchased by Gabriel Wells for $3,600; Cowley's *Poetical Blossoms,* 1633, $480; the first edition of the Fitzgerald *Rubaiyat,* 1859, $1,200; an association copy of Shelley's *Adonais,* 1821, $1,000; *Epipsychidion,* 1821, $600. First editions of such nineteenth-century writers as Arnold, Moore, Wilde, were knocked down in bargain lots. The low prices generally prevailing served to disclose the inroads which the depression has made upon rare book values since the peak prices reached at the Kern sale in 1929. A worse time for the dispersal of such a library could scarcely be imagined. It was estimated that the 162 lots sold during the first evening's session, at which the best titles appeared, must have cost their owner $150,000; the sum realized was $48,921. The total sales of the four sessions brought $62,578.

The depression, however, cannot be considered wholly responsible for the disappointing returns. A very real factor was Judge Vickery's method of collecting, which according to modern tastes, was decidedly out of date. As a book collector, he, therefore, may be called a gentleman of the old school, who indulged in a passion for luxurious bindings, and who on the receipt of many precious volumes sent them off to his beloved Rowfant Bindery to be stripped and incarcerated in crushed levant morocco. It is true that he had already assembled most of his collection before the high standards of the last fifteen years had been established. He did not insist upon perfect condition, or seek mint copies with original bindings and dust wrappers intact, with

properly dated advertisements fore and aft, and all the rest of the interminable, exacting, and frequently absurd paraphernalia of 'points' that today are the distraction of dealer and collector alike. Judge Vickery apparently cared for none of these new-fangled requirements.

Even the most important items of any Shakespeare collection, the first four Folios, suffered heavily from gross imperfections. The First Folio was knocked down after desultory bidding for $4,200, a mockery to the hopes that it would bring from $10,000 to $15,000. The Second Folio went for $250, the Third for $390, and the Fourth for $225. Still the First Folio brought all it was worth. Eight of the preliminary leaves as well as the last three leaves were Harris facsimiles; and 150 leaves were remargined. It was a copy no dealer would buy today for stock, because no collector with present-day standards would even consider it, or take any pride in possessing it. Nevertheless it would have been a welcome addition to any university or other library not possessing a First Folio, could an institution or donor be found with $4,200 available for such a purchase; or it might possibly interest a Baconian who wished to use the original for tracing out some new hidden signatures or secrets. Judge Vickery purchased the First Folio of Henry Sotheran around 1900 for approximately $2,000—a very large price, indeed, at that time for such a poor copy. During the years of 1927-1929 he thought it might be worth $20,000; and possibly at that time an outside price of $10,000 might have been realized at auction. Depression or no depression, condition or no condition, the First Folio, because of the hoardings in the Folger collection, has become a very rare book. We may be sure, however, that these material considerations played small part of the enjoyment Judge Vickery obtained from his copy, as his brochure *A Search for a First Folio* in the Rowfant booklets reveals. Incidentally, the First Folio was not presented to him by the Rowfant Club, as the sales catalogue stated, but only the elaborate case bearing the names of the members.

The sale offered also many opportunities for university libraries to fill in their sets of Tonsons and other 18th-century editions of Shakespeare. Columbia University secured for its Brander Matthews Dramatic Museum the first American edition of Shakespeare for $100. A few years ago a similar set brought $600; and the writer was recently offered one for the Lehigh Shakespeare collection for $450. Northwestern purchased for $22 a single leaf of the First Folio issued with a Bibliographical Essay by Seymour de Ricci in 1926 (originally priced at $110). Sidney Lee's facsimile of the First Folio brought $45;

the seven volumes of the Nicholas Rowe edition $85. Miscellaneous collections of books relating to Shakespeare went in bargain lots: 86 volumes for $45; 140 volumes for $75; 23 volumes for $27.50. Lehigh University secured in a lot of 26 volumes for $32.50, the valuable and almost unobtainable *Bibliography of the Original Quartos and Folios of Shakespeare,* issued by Justin Winsor, Boston, 1876. Dr. Rosenbach purchased one of five existing copies of the quarto of *Much Ado About Nothing,* 1600, for $2700, and *The London Prodigal* for $1100. The Locker-Lampson-Hagen copy of Shakespeare's *Poems,* 1640, fetched $3200; a complete set of Tonson's, $110.

The Burdett-Coutts Portrait of Shakespeare (reproduced here through the courtesy of the Galleries) has no pedigree whatever to record. It was one of the four Shakespeare portraits in the possession of the Burdett-Coutts family. Mr. M. H. Spielmann, the authority in this field, suggests that "the hands and the accessories of dress strongly resemble those in the portrait of Elizabeth Hardwick, countess of Shrewsbury, in the National Portrait Gallery. The ruff, painted with extreme care, reveals a *pentimento.* The picture is admirably executed, but the face is weak and is the least satisfactory part of it; especially feeble is the ear with the ring. Shakespeare's shield, crest, with red mantling, which appear co-temporary with the rest, and the figures "37" beneath it appear on the background, in the manner adopted in 17th century portraits. The picture is evidently one of the best of the innumerable copies and adaptations of the Chandos portrait, though, like the Chandos, in face-measurement, and every other important physiognomical detail it does not conform to the authentic Stratford bust and Droeshout print. It was purchased for $1600 by Joseph Brummer, the art dealer, for a private customer.

COMMUNICATIONS

I.

Duke Friedrich of Württemberg

May I add a footnote on the Duke of Württemberg with reference to Professor Hotson's exciting detective story about the Duke de Jarmany in the *Atlantic Monthly* of October, 1931, Dr. Tannenbaum's discussion of his "sensational discovery," in the *New York Times* of October 18th, and Professor Dorothea Hess' contribution in the October, 1932, issue of the BULLETIN? For although it is quite as it should be that in the *Merry Wives* the Duke is altogether ridiculous, off the comic stage such ridicule ought not to follow him. So I offer this note to the BULLETIN on Shakespeare's original as he was in his own Kingdom.

Duke Friedrich I ruled over Württemberg, the counties of Theck and Mömpelgard (the German original has it "Mümpelgart"), and portions of Burgundy and Alsace. He was capable, energetic, and ambitious, enlarged his territory considerably and engaged in extensive public works. He was on the other hand extravagant and vain. The vanity, which Shakespeare seized upon, appeared conspicuously in the incident so amusingly described by Professor Hotson. In passing, I may add o his remarks (as Dr. Tannenbaum has noticed) that the insignia, so thriftily withheld by Elizabeth, were finally given to Frederich by James I.

But Friedrich's unpopularity at Windsor must have sprung from events quite at odds with his welcome elsewhere, for elsewhere he had become so well known and well liked as often to be called from Württemberg to be mediator or arbitrator of international quarrels: a sure test of esteem. His frailties must have been compatible with a judicial mind and acknowledged sagacity. Even his extravagance, though doubtless often in the service of his vanity, for the most part were lavish outlays for the public good. He was an efficiency expert, three hundred years before the term arose, and made radical reforms in business methods and trade practices. But, best of all, this enlightened king fostered the arts and sciences. He was continually active in enhancing the beauty of Stuttgart and its environs, employing the best talent procurable. At great expense, of course; but toward the end of his reign he considerably reduced the public debt, and was on the way to prosperity when he suddenly died of apoplexy, in 1608.

These notes I have translated and abridged from *Allgemeine Deutsche Biographie*; they show, I think, a royal good fellow, who may have been ridiculous enough where his love of personal display was concerned but who was by no means a fool in public affairs. If he left London with a smaller reputation than he took there, he left his realm in better order than he found it.

And it so happenes that I have lately come upon a curious old book that on its title page bears testimony to the character given Friederich by the German work above mentioned. In part it reads, translated, as follows: *Medicine Book, wherein . . . have been collected choice and proved prescriptions for the cure of almost all human ailments, for the good of our Fatherland and of every person of high or low degree. Compiled from sundry treatises by the Illustriously appointed Court Physician, Oswaldt Gäbelthouer, M. D., and now published with the gracious permission of His Highness our*

Master and Sovereign, Friedrich, Duke of Württemberg and Theck, Count of Mömpelgard, etc. . . . By Roman Imperial Grant: unauthorized printing of the within book is hereby prohibited for the period of twenty years, at the peril of grace and freedom. Georg Gruppenbach, Publisher. Tübingen. 1596."

I have spared you some of the title page since the twentieth century tempo demands it, but have quoted enough to show three very interesting facts. The first is that this *Arzneybuch* ("Medicine Book," I have translated it) by the Hofmedicus or court physician, Dr. Gäbelthouer, was prepared at our Friedrich's court and expense. The second, that its very laudable purpose (emphatically stated in the preface) was to counteract quackery as far as a popularized presentation of legitimate medicine could do so. Dr. Gäbelthouer's preface gives his royal master the full credit for this, and adds many other examples of that prince's wisdom as a leader in public affairs and civic improvements. And the third fact is to be gathered in the last sentence quoted from the title page. Friedrich had apparently become very tired of the importunities of his protégé, begging for action against medical fakirs, and had authorized his trusted physician to go ahead and squelch them. But to make the housecleaning effective the broom must not be stolen; hence we see the notice of copyright for twenty years printed on the title page of the *Arzneybuch*. The necessity for this protection is explained in the preface, where Dr. Gäbelthouer declares that many so-called medical books were extant, some even purporting to be the genuine work of the famous physicians whose names they bore, but which were in reality pirated, garbled, and shamefully disfigured and fantastic caricatures, and other things that seem even baser and deadlier in German than in English vituperation.

The *Arzneybuch* thus represents the best that was known to regular and scientific medicine, and was protected by copyright. It was evidently compiled in the thick of a fight against irregular practices, and backed up by Friedrich who not only bore the expense but obtained for it, apparently from Imperial Rome, protection from pirating, by what procedure I do not know.

Thus "our Cousin Mümpellgart," or rather "Cosen Garmombles," must have been but a single phase of a truly excellent prince, who possibly maintained a court less rude than Elizabeth's.

S. L. Millard Rosenberg.
(University of California at Los Angeles.)

II.

A Note on Barnardine in *Measure for Measure*

In Professor Walter Raleigh's very stimulating volume on Shakespeare (in the *English Men of Letters Series*) one of the most piquant suggestions concerns the self-determination of the prisoner Barnardine's fate in Shakespeare's grim comedy, *Measure for Measure*. It runs as follows:

A stranger testimony to the wealth of his [Shakespeare's] creative genius may be found in its superfluous creations. Some of his characters incommode him by their vitality, and even refuse to perform the duties for which they were created. Barnardine, in *Measure for Measure*, is one of these rebels. In the Italian original of the story, Isabella, to save the life of her brother, yields to the wicked deputy, who thereupon breaks his promise, and causes Claudio to be executed in the prison. George Whetstone, who handled the story before Shakespeare, mitigated one of these atrocities; in his version of the story the goaler is persuaded to substitute the head of a newly

executed criminal for the head of Claudio. In Shakespeare's play we find, along with Claudio, a prisoner called Barnardine, who is under sentence of death, and is designed to serve as Claudio's proxy. He is a Bohemian born, "a man that apprehends death not more dreadfully but as a drunken sleep; careless, reckless, and fearless, of what's past, present, or to come; insensible of mortality, and desperately mortal." All arrangements are made for the substitution, and Barnardine is called forth to his death. Then a strange thing happens. Barnardine, a mere detail of the machinery, comes alive, and so endears himself to his maker, that his execution is felt to be impossible. Even the murderer of Antigonus has not the heart to put Barnardine to death. A way out must be found; the disguised Duke suggests that Barnardine is unfit to die, and the Provost comes in with the timely news that a pirate called Ragozine, who exactly resembles Claudio, has just died in the prison of a fever. So Barnardine, who was born to be hanged, is left useless in his cell, until at the close of the play he is kindly remembered and pardoned. The plot is managed without him; yet, if he were omitted, he would be sadly missed. He is a fine example of the aristocratic temper. In that overheated atmosphere of casuistry and cowardice he alone is self-possessed and indifferent. He treats his executioner like his valet: "How now, Abhorson? What's the news with you?" His decision of character is absolute: "I will not consent to die this day, that's certain." Those who speak to him, Duke and tapster alike, assume the deprecating tone of inferiors. "But hear you—" says the Duke, and is interrupted: "Not a word: if you have anything to say to me, come to my ward; for thence will I not today." So the Bohemian goes back, to hold his court in the straw. It is a wonderful portrait of the gentleman vagabond, and is presented by Shakespeare to his audience, a perfect gratuity.[1]

The latter part of this passage is admirable criticism; but the thought that peculiarly sticks in the memory is the suggestion that in Barnardine we have a notable case in which Shakespeare was mastered by one of his own creations. Here, it would appear, we have another case of the phenomenon recorded in Stevenson's well-known passage in *Some Gentlemen of Fiction*:[2] "In one of my books, . . . and one only, the characters took the bit in their mouth; all at once, they became detached from the flat paper, they turned their backs on me and walked off bodily; and from that time, my task was stenographic—it was they who spoke, it was they who wrote the remainder of the story." As such a possibility I have repeatedly cited Professor Raleigh's suggestion with approval to university classes. I recant.

The problem whether Shakespeare or his character here was master is dependent on the question, what purpose the character serves in the dramatic strategy of the play. This may be determined by observing its emotional effect upon the spectators in the theatre rather than by dissection in the study. It is one of those cases in which two hours' experience of a skilful performance is more revealing than a hundred hours in a library. Last night[3] for the first time I saw a performance of this rarely given play as produced by the Stratford-upon-Avon Festival Company. During the evening, as is usual with me, I consciously watched my responses, as well as those of the audience in general, to the stage stimuli. I write this after having restudied the text, but while the vividness of the scenes is still with me. As a result I want to note that Professor Raleigh was writing from the standpoint of an acute scholar, but not from that of dramaturgist. This is not a question of novelistic technique, but of dramatic function. Barnardine, like Pompey, is part of the necessary grim comedy with which the prison scenes are relieved and lightened. His only dialogue in the drama is at IV, iii, 39-67. The play reeks with the atmosphere of criminal pun-

[1] Pp. 148-9.

[2] Ed. Scribner, 1903, XIV, 361.

[3] This paper was written on January 6, 1932.

ishment; yet, after all, it is nominally a comedy, and no actual execution can take place without doing intolerable violence to the comic tone. The audience is sure that Claudio will not be executed; but in Barnardine, for the sake of intensifying the dramatic effect, we can be brought to the verge of an execution, even to the Duke's inquiry as to the certainty of his guilt—which, after all, was not so great but that at the end of the drama he could be forgiven. The Duke, who is shaping events, is a man of mercy; and, as a whole, the play is predominantly a play of mercy. Therefore, the thrill of the approaching execution once achieved, it is comedically stopped at the last moment, and there is substituted for the head both of Claudio and of Barnardine, that of a well known "most notorious pirate" in whom the audience has no personal interest, whose guilt is established, and who has already come to a natural death. The thrill has been given, the dramatic tension created. Here is the normal and necessary relief in complete accord with the nicely balanced atmosphere of the play as a tragicomedy.

To corroborate this view, note that the forty-three lines during which Barnardine is on the stage is too short a passage to make it probable that he could so "endear himself to his maker," as Raleigh suggests, that he refuses to die immediately upon his appearance, and that his action and attitude are forecast in the Provost's statement sixty-five lines earlier: "We have very oft awak'd him, as if to carry him to execution, and show'd him a seeming warrant for it; it hath not mov'd him at all." Of course, it is possible that the preceding preparation was inserted during a revision; but there is no evidence that it was, and such a belief, if entertained, must remain a mere hypothesis employed to bolster up Professor Raleigh's theory.

No doubt remains in my own mind. It is the business of the dramatist so to mould his conceptions as to play vividly, but within esthetic limits, upon the sensitized imaginations of his auditors. So Shakespeare was here doing. It is not impossible that originally, in planning his characters for his actors, he believed that Barnardine might finally be executed, for Shakespeare, like other artists, frequently left less important details to be worked out as he proceeded with the development of his general conception; but if so, as the scene approached, his consummate dramatic tact told him that the atmosphere of the play would not permit it. Unlike Whetstone, he had softened the melodrama by preserving the virtue of his heroine; so too he now preserves the life of his minor instrument. His judgment, not the rebellious vitality of his creature, determined the matter. Here, as typically in his plays, he was master of his materials, not they of him.

J. Allison Gaw.

III.

Farewell, and Clap Your Hands

Brander Matthews said: "It is not merely that Shakespeare bettered what he borrowed; he transfigured it. He strengthened its construction; he peopled it with human beings; he gave it significance . . . By some strange alchemy that which was cheap became precious; that which was tawdry became sublime."

Nor is it only in the borrowing of the story or of the character that this is true. The Greeks made the transition from the drama on the stage to the drama of real life easier for the audience by the use of the chorus. The Roman play closed with the line, "Farewell, and clap your hands," or with "Give us your applause," and so dismissed the audience. On occasion Shake-

speare used both conventions. And especially in the use of the latter convention is there again evidence that he touched nothing that he did not adorn.

In the hands of Shakespeare it is no longer the unqualified and abrupt, "Give us your applause." The king himself speaks the epilogue to assure us that *All's Well That Ends Well*:

"The king's a beggar, now the play is done:
All is well ended if this suit be won
That you express content; which we will pay,
With strife to please you, day exceeding day:
Ours be your patience then, and yours our parts,
Your gentle hands lend us, and take our hearts."

In one of the very earliest plays of all, *Loves' Labours Lost,* the young poet did not, perhaps, feel that he had a right to bid for applause, for he ends that one modestly with Armado's signal to the audience that the play is ended: "You, that way; we this."

By the time he had reached his *King Henry the Eighth* he was surer of his ground, on more familiar terms with his audience:

"I fear
All the expected good we're like to hear
For this play at this time, is only in
The merciful construction of good women;
For such a one we showed 'em: if they smile,
And say 'twill do,' I know, within a while
All the best men are ours; for 'tis ill hap
If they hold when their ladies bid 'em clap."

However, the employment of the bid for applause, if such it can be called, is most apropos in *The Tempest* and in *A Midsummer Night's Dream.* Puck, that mischievous wielder of Oberon's magic, releases the audience from the charm of a mid-summer night's dream by

"So, good-night unto you all
Give me your hands, if we be friends,
And Robin shall restore amends."

Prospero, speaking the epilogue to *The Tempest,* says

"Let me not
Since I have my dukedom got,
And pardoned the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands.

But it is not only Prospero who needs to be released from a spell; the audience has been enchanted by the magic of the play, and, still entranced, is led by the magician Prospero to release itself from that enchantment.

Applause is a show of appreciation, but it is more than that: it is the audience's releasing itself from an interim when the motions of every day life have been suspended by the magic of a great expression of the emotions—in music, in drama, or in oratory. Such magic Shakespeare often excised in his plays. In proportion to the duration of silence intervening between the ending of the music or the last lines of the actors and the burst of applause is the relative intensity of the power of the magic that has been exercised.

MARY B. DEATON.

Superior, Wisconsin.

IV.

Happy Birthday!

If Shakespeare could have chosen his own birth month, I think we should still be greeting him in lovely April—to quote from one of his own sonnets:

"When proud-pied April dressed in all his trim
Hath put a spirit of youth in everything,
That heavy Saturn laugh'd and leap'd with him."

There is something in the tang of a perfect Spring morning, when the sun is high betimes, and the birds and buds are gay, when

some flowers are already in bloom, and nature has that fresh, soft green hue predominant that gets into the heart and soul of every man.

And if we could choose the way that we'd spend beloved Shakespeare's birthday, what should we do? Many, I am sure, would take ship and so "be in England, now that April's there"! We'd go directly to Stratford, for now in the sweet newness of another year for Nature, we could wander about the streets and lanes of that quiet little town, and 'feel' it in a way denied to the devotee who must go in the tourist season. We'd wake to hear the lark at heaven's gate; we'd hasten out to meet Oberon, "ere the first cock-crow." Perhaps we'd get glimpses of the other fairies, seeking dewdrops and hanging pearls in cowslips' ears! Unless we got abroad before night's candles were burnt out, and jocund day stood tiptoe, we should hardly catch these most exquisite of fairies. But we could go to the bank where Titania slept, and there we could read and muse. Or another spot ideal for the lover of the plays would be the garden at the rear of the house on Henley Street. There is a stone in the middle of the garden whereon we could sit amidst the fragrance and beauty of the flowers that always make us think of this poet who wrote so perfectly of them; of this poet who gave us Autolycus, the pedlar whose best wares were his songs—Autolycus, who sang:

"When daffodils begin to peer;
With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year,
For the red blood reigns in the winter's pale."

We should wander along Avon's banks, and think of the beautiful tributes of other poets to "Sweetest Shakespeare"—of Jonson's Ode, or the perfect tributes of Milton and Arnold, and others too numerous to mention, for what poet of note has not, somewhere, paid homage to this great master?

At tea time there would be a visit to the White Swan and a chat with the Stratford folk met there. And later, towards evening, the path to Shottery, would invite us to visit that scene of our Shakespeare's wooing, that charming cottage and garden that so far exceed in beauty any pictured representation.

Darkness settled would find us back in Stratford at the Festival play. It might be *As You Like It,* to let us live in that lovely romantic world of Arden Forest, where all are happy in the love and romance that reign there for all.

We could not leave without presenting a garland to Shakespeare. And perhaps the prettiest tribute we could give to him would be to make that garland of his own verses, and to say with the lovely Perdita:

"O Proserpina,
For the flowers now, that frighted thou let'st fall
From Dis's waggon! daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets dim,
But sweeter than the lids of Juno's eyes,
Or Cytherea's breath; pale primroses
That die unmarried, ere they can behold
Bright Phoebus in his strength—a malady
Most incident to maids: bold oxlips and
The crown imperial: lilies of all kinds,
The flower-de-luce being one!"

CLAIRE MCGLINCHEE.

Editorial Notes

Miss Martin

It is difficult to imagine the Shakespeare Association without Miss Martin at the center of its activities. As secretary since the beginning ten years ago this fall, she has directed her office with tireless devotion and rare ability. Bringing to her duties a broad culture and keen appreciation of the various phases of Shakespearean interests, she deserves much of the credit for the development of our organization.

For two years or more she has carried on her work in spite of grave illness. And now at last sheer necessity compels her to retire. We cannot attempt to express the gratitude and admiration of our entire membership. We can only voice our united earnest wish for her recovery and for all the satisfactions which she richly merits in the years to come.

We are fortunate in being able to command the services of Dr. Tannenbaum as acting secretary. Without his generosity in assuming the exacting obligations discharged by Miss Martin for so long, the Association would scarcely be able to continue its activities. For the secretary's office is the clearing house for hundreds of inquiries pertaining to Shakespearean interest. And it is almost impossible to find a person who knows the special needs of this office and who has the zeal and patience demanded.

The Present Need

To think of all the work of the Association thus carried on quietly and effectively at this time is to face the immediate financial needs. For two years gifts totaling $2400 from the Carnegie Corporation have made possible the annual Bibliography, a unique record of publications, recognized throughout the world. But this splendid aid is no longer available. We are confronted with the necessity of increasing our revenue to meet even the modest expense of the BULLETIN. As announced from time to time by the officers, the $1.00 membership fee does not pay for the actual cost of our quarterly publication. We have therefore no alternative: with the fiscal year now beginning our class of Annual Members becomes history. We must ask all of our membership to elevate themselves to the rank of "Maintainers" and better still "Sustainers."

When it is recalled that all officers give their services without any financial return in addition to their personal responsibilities in all cases, we are sure that the members will gladly accept the opportunity of ensuring the continuance of the Association's work.

And may we point out also that members can help materially at this time by inviting friends into the fold? There is much room and a large welcome for them!

The Annual Meeting

Owing to various circumstances the annual dinner has been postponed until some time in the autumn. The annual meeting will be held on Saturday, May 6, at 4 p. m., in Room 613, Philosophy Hall, Columbia University. This will be for the transaction of formal business. A ballot for Directors of the 1936 Class is enclosed in this issue of the BULLETIN. It should be signed and mailed to the secretary.

The secretary requests members and others writing to him for information and advice regarding Shakespearian matters to enclose stamped and self-addressed envelopes.

A Strange Alternative

On and on, the merry show goes round,
As when You looked into Ben Jonson's eyes
And saw a light that lit the Tavern ground
With wisdom's radiance. Ecstatic rise
Within the Mermaid walls made smoke and ale
The rites of men communing with the Gods.
Since when your living sentences prevail
With men who forge the plow and break the rods.

A strange alternative confronts our lives:
A merriment with madness linked perchance
On creeping Death's ennui. — And so man strives
To tame the Shrew of Daily Circumstance.
While ever a chant resounds from dancing elves:
"Be mad and merry, — or go hang yourselves."

MAX I. BAYM.

Soliloquy on Fifth Avenue

March up and down Fifth Avenue and see
The rising heights of man's ambitious eye.
But still we ask, "To be or not to be,"
While building sphinxes eighty stories high.
What heights he reached, that Shaker of the Spear,
We can but view with humbleness and awe.
The walking shadow, Life, is compassed clear
By love — the love he heralded as law

And boundary of Man. We cannot build
Our dream's estate with rivets and with stone,
Nor feed the hungry heart with coffers filled
With coins. — All this, proud Master, you have known.
The cry of liberty in all your art
Has found response in Abra'm Lincoln's heart.

MAX I. BAYM.

Island Interview

You say that you knew Sycorax? Then tell
How the foul witch imprison'd Ariel;
How worshipp'd Setebos with rasping throat;
Or brew'd a devil's broth of newt and stoat;
What midwife dar'd deliver Caliban,
Reptilian creature counterfeiting man.
Expose those island secrets till the night
Extinguish day with terrible blue blight,
And oozy swamps spawn their moist progeny:
Squat toads, then lively lizards, amoebae.
You were not of this island? But the year
That Sycorax was exil'd from Argier
You were a merchant there? Good! Tell us those
Unholy crimes of hers for which they chose
To banish her — a gruesome tale, no doubt;
But while it's daylight we will hear you out.
Impossible! You say that she was kind?
Confound such nonsense! Have you lost your mind?
What are you mumbling? *For one thing she did*
They would not take her life? Well, keep it hid!

BALFOUR DANIELS.

As we go to press we read the announcement of the sudden death of our beloved President

ASHLEY H. THORNDYKE

on the evening of April 17th. We are too grieved and shocked to say more at present.